photography

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PhotoShow International

May 8 through 11, Commonwealth Pier Exhibition Hall

It doesn't matter what kind of camera you own or don't own. All you'll need to enjoy the 1980 PhotoShow International (May 8 through 11 at the Commonwealth Pier Exhibition Hall, Northern Avenue, Boston) is an appreciation for photography, and you can probably acquire a lot of that once you're there. A gallery of hundreds of historic and contemporary photographs may fire your enthusiasm. Films, exhibits, clinics, and other special events are designed to entertain and inform you. And if equipment does happen to be your mania, over $1 million worth of that will be on display, too.

Bring along a few favorite color slides or negatives, any photo equipment you have that's not performing quite up to snuff, a pen, coupons from your camera store for a dollar off the price of your ticket (regular admission is $4), and any children under 11 years old who happen to be on hand (they get in free). Oh, and your camera, ready for business.

You won't need your checkbook, because none of the equipment on display will be for sale. In fact, all films, lectures, exhibits, clinics, and chances to win prizes are included in the price of admission, thanks to the International Photo Optical Show Association Inc., the non-profit association of photographic-equipment manufacturers that sponsors this annual exhibition. Some featured events will be ongoing, others will happen once or twice a day. Check for exact schedules when you arrive. There'll always be something going on Thursday and Friday, May 8 and 9, from 5 to 10 p.m.; Saturday, May 10, from 11 a.m. to 9 p.m.; and Sunday, May 11, from 11 a.m. to 6 p.m.

Gadgetry

Well, of course cameras, camera accessories, and other photo equipment will be abundantly on hand. You'll be able to browse, try things out, and compare equipment to your heart's content.

Color slides or negatives you bring along are raw material for the **Laser Color Previewer**, part of a new system developed by the Photo-Electronics Corporation. The previewer creates new effects and colors from processed 35mm film, and you'll get a chance to program it and to see what it can do with your images. The modifications that result from this unique process don't affect your slides; they just show up on a color monitor. The complete Laser Color System does produce prints of manipulated images; some of these, by **Michael Newler**, will be on view in the PhotoShow gallery.

If your still or movie camera or any of your accessories doesn't seem to be doing its fair share, and because of it your pictures aren't quite what they ought to be, take the offending implement to **Precision Photo's Camera Diagnostic Clinic.** The staff at this booth will check it out with their testing equipment, explain what the problem is (if any), and estimate the cost of any repair they recommend. Of course, if it's not the camera, light meter, strobe, whatever that's fouling up, you'll have lost your excuse; maybe your pictures look that way because of delayed radiation from Three Mile Island.

Giveaways

On none of its four days does PhotoShow open too beastly early. So it seems like a harmless enough challenge to try to be among the first 100 visitors through the door on any one of them. Succeeding at this will earn you a free roll of **35mm Agfachrome 64 film** and free processing for it. If you haven't got a camera to put the film in, be a sport and plan to arrive five minutes late.

Once inside, look around for the registration points for daily door-prize drawings (signing up for them is where the pen you're packing will come in handy). A 17-volume **Time-Life Library of Photography** and a year's subscriptions to several photographic magazines will be given away each day.

Snapping pictures at PhotoShow isn't like carrying coals to Newcastle: you can win prizes for photos taken at the show by entering them in one of two contests. Shots of anything on the premises — still-life displays, Snappy the Camera Bug (who's a distant relative of Ronald McDonald's, sort of), whatever — are eligible for entry in the **"Shoot-Out"** contest. Photos of **John Robert Powers models,** who will be presenting runway-style fashion shows and posing informally, may also be entered in a separate comvetition. Rules, information about prizes, and entry forms will be available at the Shoot-Out booth and at the John Robert Powers booth, respectively.

Imagery

PhotoShow is, among other things, a photo show, with a gallery of over 800 prints by locally, nationally, and internationally renowned photographers. Portraits, documentary work, examples of new and original techniques, even photos created with the viewers' psychological good health in mind — they'll all be here.

To begin near the beginning — of photographic history — the **"Legends"** collection of photographic portraits will show you famous faces from the 19th and early 20th centureies: Charles Darwin, Nellie Bly, Thomas Edison, Lily Langtry .... The Library of Congress helped PhotoShow assemble this group of prints made from glass-plate, platinum-plate, and other early negatives. Jesse James, Harry Houdini, Helen Keller, Nathaniel Hawthorne, and J. Pierpont Morgan are other legendary names that go with the faces you'll see.

The **"Pictures of the Year,"** winners of the prestigious contest of the same name (sponsored by the University of Missouri School of Journalism and the National Press Photographers' Association, under a grant from Nikon Inc.) will be exhibited. These shots are the cream of the crop of some 3500 submissions to the 36th annual competition for 1979.

Another photojournalistic highlight will be work by **Ulrike Welsch**, of Marblehead, who's won many honors including the Press Photographer of the Year award, in 1973.

Wear your Teddy, John Anderson, or even Miss Piggy button to a display of documentary photographs on the presidency of Jimmy Carter by the **White House photographic staff**. Don't forget to tell 'em Billy sent you.

Are there pictures of you hanging in the gallery? Check out the exhibit by the **International Kirlian Research Association** and see. This organization seeks to document photographically the "inner self." Examples of its work, complete with explanations, will be on display.

Another psychologically attuned presence will be that of **Dr. Erle Myers**, an adjunct clinical professor at Boston University. Myers has researched the use of color photography and music for inducing the alpha-wave state. At PhotoShow, he will be lecturing on this topic and leading visitors on walking tours of the gallery to discuss his unusual perspective on photography. Examples of his photographic work will also be exhibited.

Stanley Selib, another exhibitor, is a counseling therapist and the administrative director of the New England Counseling Center, in Brookline. Selib uses photography to help emotionally handicapped young people, and also has had one-man shows in local galleries.

Allan Teger, a Boston University associate professor of existential humanistic psychology, plays with perspectives on reality through his photography. He's represented in PhotoShow with whimsical creations he calls "bodyscapes." In them he combines such unlikely elements as a tiny figure of a fisherman and, as a "fishing hole," a huge belly-button.

The work of a diverse assortment of other contemporary pros, award-winners, and innovators will also be on view in the gallery. Look for exhibits by the following photographers, among others.

David Anderson is a former motion-picture cameraman whose still photography is represented in the collection of New York's Museum of Modern Art. Included in PhotoShow are some of his images documenting the process of sculpting stone, from the recently published book *I Carve Stone*, by Joan Fine. Seattle-based freelance photographer **Walter E. Conner** has practiced his specialty of travel photography on assignments in Europe, the Far East, and the South Pacific. **George Covic** is a young photographer who takes extraordinary pictures of "ordinary" people.

Hal Davis describes his job as vice-president of the Bank of Boston International as "sunlighting"; he's also a founding director of New York's Soho Photo Gallery and a photographer with an eye for graphic, semi-abstract images, which he's captured lo-

Continued on page 4

A portrait by George Covic, on exhibit at the show

Left, a portrait of Helen Keller, part of the Legends *exhibit developed with the Library of Congress; right, one of Allan Teger's bodyscapes, also on display*

Continued from page 3

cally and as far away as Asia. **Bobi Dimond** is best known for her award-winning, often surreal infrared photography. **Eileen M. Ferrone,** primarily a commercial photographer/illustrator, uses a technique she calls "photostration," which combines photography, illustration, hand-coloring, and oil painting.

"The Pacific Crest Trail," the exhibit by **David Green,** records moments from his six-month journey on foot from Mexico to Canada. **Claire Heimarch** and **DeWitt Jones** also choose their subjects largely from nature. Jones is renowned as a cinematographer, having won two Academy Award nominations in this field as well as for his still photography.

Bill Kendall is a young photographer whose studies of animals are not only highly competent but also often highly amusing. **Albert Moldvay** and **Erika Fabian** are a travel-photography team with a forthcoming series of books on six parts of the globe. **Chris Newbert** is a well-known marine photographer whose shots of underwater exotica have appeared in major travel and divers' magazines.

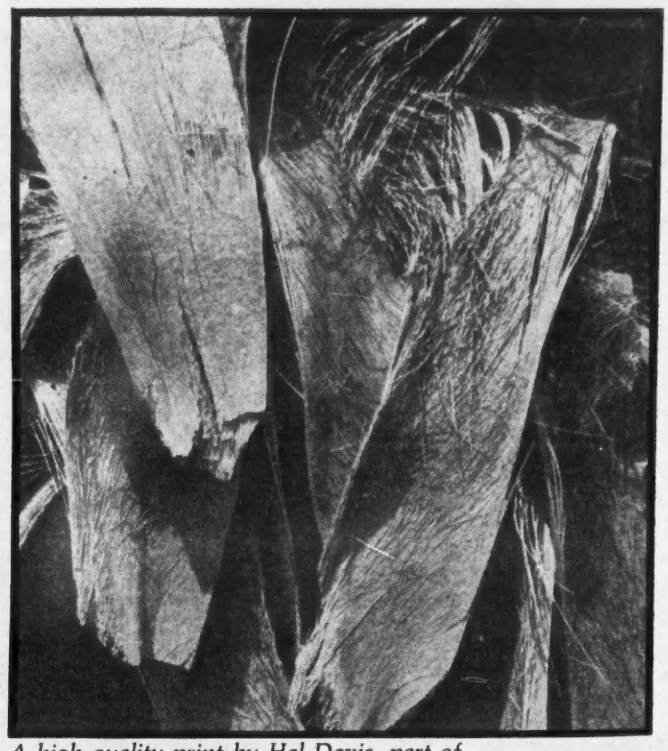
Joan Roth, a New York City freelancer, is best known for her mood studies of urban life. **Eva Shaderowfsky** also trains her camera on people; her exhibit in PhotoShow is a series titled "Four Men." A member of the board of directors of the Greater Lynn Camera Club, **Michael Videtta** has won national acclaim as a photographer of nature and animals.

Neil Wetherbee, of Arlington, has won fistfuls of awards since he took up photography as a hobby 12 years ago. PhotoShow will feature his images of New England, one of Wetherbee's favorite themes. **Bernard Pierre Wolff** will be represented by selections from his book *Friends and Friends of Friends.* His subjects are from many parts of the world and range from very young to very old; his theme is — what else — friendship. **Blake Ziegler,** a former industrial photographer, has focused on seasonal changes in Yosemite for his exhibit.

Cinematography

You can keep moving around, looking at pictures. Or at some point you can settle down to look at moving pictures. At PhotoShow, four theaters — the Arcade, the Bijou, the Criterion, and the Roxy — will have been set up to accommodate all the films and lectures that are part of the exhibition. When you arrive, check around for the schedule of special attractions.

Highlights from three MGM movie musicals will be screened, courtesy of Elmo Manufacturing Corporation. Each musical has been capsulized into a 20-minute sequence on Super 8 film that features the show-stopping production numbers while keeping the plot understandable. *Singing in the Rain* is perhaps *the* classic movie musical; *Anchors Aweigh* is another Gene Kelly vehicle, co-starring Frank Sinatra; and *Gigi,* with Leslie Caron, Louis Jourdan, Maurice Chevalier, and Hermione Gingold, is awfully romantic.



A high-quality print by Hal Davis, part of the black-and-white exhibit at the show

The **"Wonderful World of Weird"** is a series of classic horror films, capsulized and projected in Super 8 format. Bela Lugosi stars in the famed 1931 *Dracula;* Boris Karloff takes the title role in *Frankenstein;* and Lon Chaney Jr. does the honors in *The Mummy's Ghost.*

Among other films-for-their-own-sake will be a sampler of the work of local filmmaker **Eric Neudel.** Neudel, who was on the staff of WGBH-TV for nine years, recently did an hour-long independent film feature, *Steps.*

Two films at PhotoShow explore the lives and works of acclaimed still photgraphers. **"Talking with the Giants: Cunningham/Karsh"** was originally two segments on CBS's *60 Minutes.* For one of them, Imogen Cunningham was interviewed at age 93, a year before her death, about her long and eminent career. In the second interview, the portrait photographer Yousof Karsh talks about his famous subjects as well as his work.

An hour-long documentary, **"The Photographers: A Filmed Study of Five Greats,"** separately studies five successful photographers on assignment. The late Larry Burrows, Alfred Eisenstadt, John Dominis, Norman Parkinson, and Mary Ellen Mark are shown pursuing subjects that range from a high-fashion model to a paraplegic Vietnamese boy coming home.

Members of the International Photo Optical Show Association Inc. exhibiting in the 1980 PhotoShow International are:

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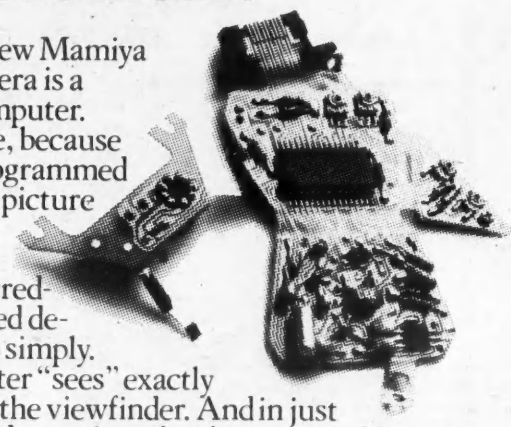

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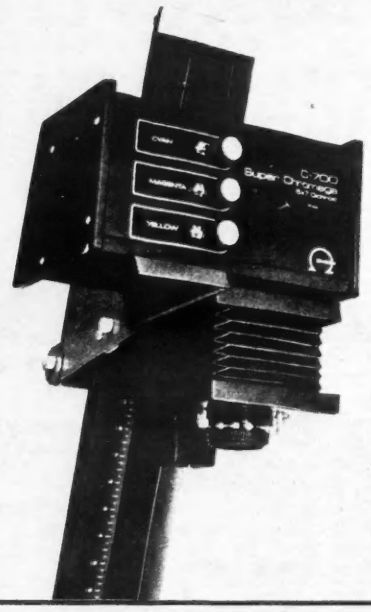

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Invisible light

How to use black-and-white and color infrared films

by Bobbi Carrey
and Henry Horenstein

Most photographers use conventional films — Tri-X, Plus-X, Ektachrome, Kodachrome — most of the time. But there are hundreds of specialty films available. These are manufactured primarily for specific applications in science, medicine, or graphic arts, but they can be adapted for other uses, not the least being creative experimentation.

A prime example here is infrared black-and-white and color films, easy-to-use specialty products that let you photograph a world you can't even see. In the examples to follow, we'll mention Kodak film, filters, and processing chemistry, but other film manufacturers market infrared film with characteristics and response similar to that described below.

Infrared: each filter has a different effect.

Infrared films

Infrared films are designed to register both visible and invisible light. The degree to which invisible light is recorded determines the unusualness of the results.

A brief understanding of light waves — visible and invisible — is needed to appreciate what infrared film does. Electromagnetic energy — like light, heat, and sound — is measured according to the length of the energy waves radiated from its sources. Gamma rays have short wavelengths; radio waves are long. Ultraviolet, visible, and infrared light fall somewhere in between. The human eye sees only part of the spectrum — visible light. Conventional films see (*i.e.*, record) only what the eye sees — visible light, direct from its source or reflected from objects. But infrared film sees more.

Infrared light is present in the energy from natural and many common artificial-light sources (fluorescent light, however, comprises primarily visible and ultraviolet), and is reflected from most of what we see and photograph. Radiant heat, as well, exists as infrared energy. The ability to record this invisible light has practical applications in medicine, botany, art history (to authenticate artworks), energy planning (to document heat loss from poorly insulated buildings), geography (NASA satellites photograph the earth in several spectrums, including infrared, to map terrain, mineral deposits, water stores, and ground cover), and other scientific/technical fields.

The recent vogue for infrared photography among non-scientific photographers has precedents. Edward Steichen, Minor White, Weegee and Ansel Adams used infrared films. An impressive list, but the current interest in infrared film far surpasses past use, in quantity if not in quality. Since this film deals with invisible light, photographs made with it are mysterious and unpredictable. Described variously as "ethereal," "romantic," and "pure fantasy," it provides for some a welcome change from the cold realism of Tri-X.

Black-and-white infrared

The most common black-and-white infrared film is Kodak High Speed Infrared, Type 2481. It is available in 35mm in 20-exposure cartridges or in 50-foot rolls. A slightly thicker-based version (the base is the plastic support onto which a film's emulsion is coated), Type 4143, is available in four-by-five-inch sheets. Infrared film is also available as Aerographic Film, Type 2424, in 70mm-by-150-foot rolls for bulk loading into two-and-a-quarter-inch-roll film cameras. Bulk loading roll film requires tedious respooling by hand in total darkness. Handle all black-and-white infrared films alike, regardless of format, in terms of exposure, filtering, focusing, processing, and printing. If you can't buy the film you want over the counter, you can special-order infrared films through Kodak's Professional Products Division.

Infrared films are extremely sensitive to heat, humidity, and light, so check expiration dates on the packages to be sure the film is fresh before you buy it. Unexposed infrared film should be stored in its original packages in a refrigerator or freezer at below 55 degrees Fahrenheit. Infrared film must be at room temperature for use, however, so get it out of cold storage about five hours before loading it into your camera.

Exposed infrared film should also be kept cool and dry. Process it soon after use, or refrigerate it if processing is delayed and "thaw" it before processing.

Of course, all film is light-sensitive, but infrared films require special care in this regard as well. Load and unload it with your camera in dim light or total darkness. The protection against fogging provided by a 35mm cartridge may not be totally ade-

Continued on page 20

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Don't ask him to explain

An interview with Elliott Erwitt

by Stuart Rosner

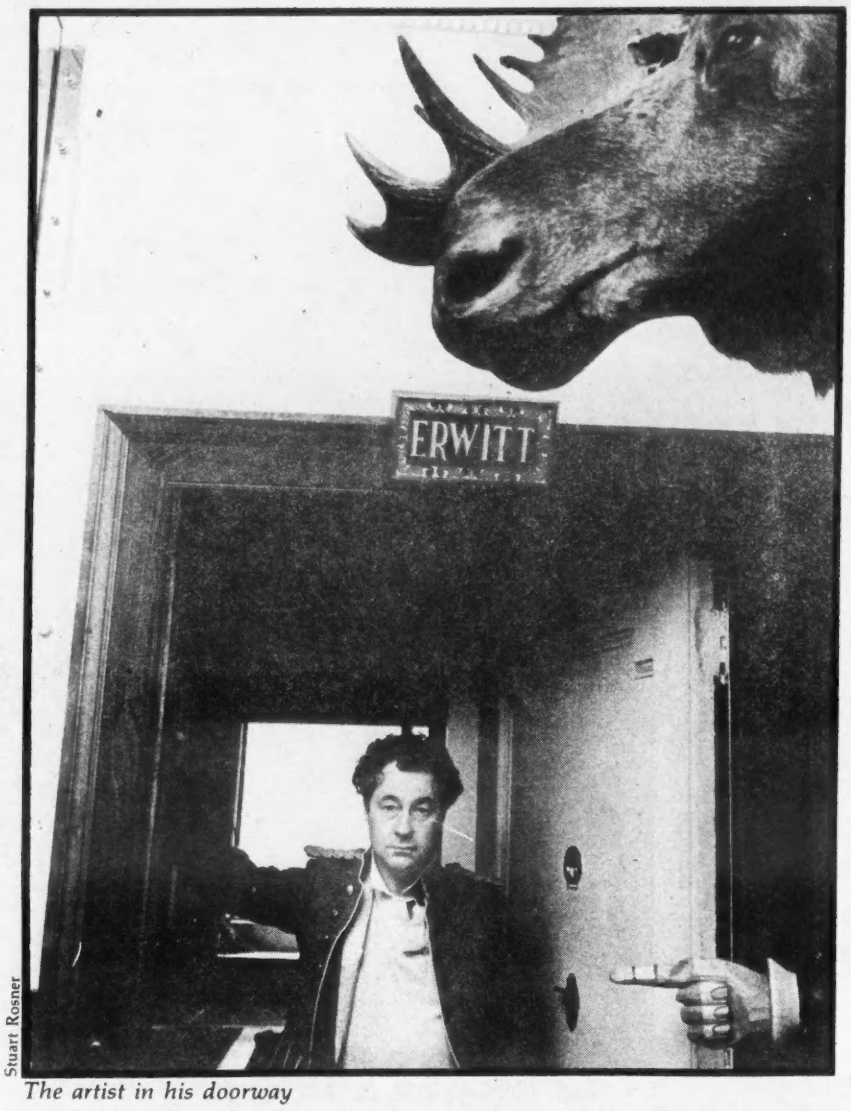
Even on the best of days, New York City can be a difficult place to get around in. And if, perchance, you should venture down there on a rainy and thunderous Wednesday in the middle of a transit strike, it can be worse than that. One harrowing encounter leaves me swearing roundly and loudly at some cabbie who has refused me a ride, while from behind me a small but firm voice urges me to calm down. The voice belongs to Diane Keaton.

And even that weird scene leaves me unprepared to meet Elliott Erwitt. Upon viewing me in the doorway, dripping wet, he bids me to enter and make myself comfortable. We are in his work space, an apartment off Central Park West that he shares with friend and fellow Magnum photographer Burt Glinn. While he's on the phone I have a chance to look around. There's a film editor and light table on a desk in the foyer; the main room of the apartment is lined with shelves holding various companies' annual reports — companies whose names include IBM, General Electric, and Eli Lilly. Filing cabinets are filled with slides, and print boxes are stacked neatly, almost to the ceiling. The labels that identify the stored contents of this room make for interesting reading: Nudist Colony, England 1968; Iran 1954-1967; Son of Bitch prints; tear sheets — Ads.

It's the diversity of the work in evidence here, reflecting Erwitt's wide-ranging talents and interests, that is surely one of the things I want to ask him about. In the marketplace there are, I think, many similarities between, say, medicine and photography. If you are sick (a consumer in need of services) you go see a doctor (who will provide those services). Just what sort of doctor you will go to, however, depends on your needs.

That photographers have their specialties too is not particularly surprising when you consider the wide spectrum of professional work available. One might say that there are as many kinds of photographers as there are tones on a gray scale — product photographers, fashion photographers, medical photographers, police photographers, press photographers, baby photographers, wedding photographers, photographers who are teachers, those who are artists. And so, in the marketplace, it is as unlikely that Helmut Newton would be hired to cover the tall ships for *Time* as it would be for, say, Michael De Bakey to be hired as Boston Lying In's chief gynecologist.

In my mind I can hear Erwitt bristle at this line of thought. It is precisely because he would be impatient with this argument that he has avoided categorization and, in a manner, rewritten an old proverb to read "Jack of all trades, master of 'em, too." Advertising, corporate



Stuart Rosner

The artist in his doorway

work, journalism, filmmaking, in all these fields has Erwitt toiled, exhibited, and had published several books of his personal work.

Erwitt is still on the phone, and I continue to review what I know about him. According to what I've read, he's not an easy person to talk to about his work. He'd just as soon let the photos speak for themselves: if they need amplification or explanation, then they aren't successful and there is no point in talking about them; if they are successful, then everything you need to know about them is right there, and again there's nothing to talk about. "Pictures should be pretty obvious . . . . If the pictures don't say it, you haven't accomplished much."

His books, *Photographs & Anti-Photographs, Son of Bitch,* and *Recent Developments,* are seemingly extensions of one another and, taken as whole, might easily be put together in a single volume with no discontinuity. Erwitt's pictures *are* delightful, and much has been said about the wit and humor of his photographs. I leave further discussion of his work to the critics and those who write the introductions to his books; I'm more interested in meeting the man behind the camera.

Erwitt is off the phone and comes into the room talking in a somewhat derogatory way about his European publishers, who have been holding up the publication of his new book, *St. Tropez,* for nearly a year. "I think they have lawyers for editors," he tells me with some disappointment. "Now, what is it you'd like to know?" he asks me.

Well, I'd like to know several things, and start off trying to get Erwitt's reaction to Erwitt.

In the introduction to *Photographs & Anti-Photographs,* John Szarkowski says that Erwitt's photos deal with "the anticlimactic non-event . . ., the indecisive moment." When asked about this, and why he called that book *Photographs & Anti-Photographs,* Erwitt's response is a bit terse.

"Why?" he repeats. "Oh, it seemed like a mildly provocative title, meaning nothing in particular . . . . It sounded catchy, but there's no deeper meaning, if that's what you mean."

"Then you don't see yourself as a kind of recorder of the indecisive moment?"

"I don't see myself as anything in particular. Decisions about yourself, with regard to your work, should be made by other people, not by yourself. It's enough to keep on working. If you're working for publication, you shouldn't judge yourself; others are only too eager to do that. Why make definitions for yourself? It's silly."

"Is that how you manage to do such a variety of different types of work?"

"I do things because I have to make a living . . . . I do whatever comes along that is not disgusting, displeasing, or dishonest."

There must be quite a lot that doesn't disgust Erwitt, for he has traveled quite extensively throughout the world for the last 30 years, mostly in connection with jobs. Again, he's noncommittal regarding this.

"Do you think of yourself as successful?"

"I just don't think along those lines."

"Photographically, what do you feel are the differences between Americans and Europeans? Do you have a big following there? Are you more comfortable or stimulated working here or there?"

"It's what I'm doing that makes me feel at home, not where I'm doing it. I can be more at home in Siberia than in Hoboken if the situation is right."

His answers leave me feeling apprehensive. Sure I understand a person's reluctance to talk about himself. But I sense a certain ambivalence, or something more philosophical than that. Erwitt keeps a certain distance from himself. The realization comes that *this* is the Zen of Elliott Erwitt. It is consistent with his feelings about his pictures, as consistent as the pictures themselves: these are the snaps, look at them, analyze them if you will — but for heaven's sake don't ask me to explain them, because it's all there. Okay, I won't.

Thankfully, I find Erwitt more expansive on other topics. He has been making films for about 10 years now, and it's a medium in which he enjoys, even prefers, working. It's not that he finds any shortcomings with still photography: "I see absolutely no limitation in either photography or filmmaking. I just want to do other things . . . . How pompous and pretentious for anyone to think they need to go into something more lofty. One can do photography forever and not fulfill one grain of what's possible. It's good to change . . . , to do things that are more complex, as film is. I got into films because I wanted to do something different, and there's more to making films, but unfortunately it's even less an individual effort. You have clients to think of, and

Continued on page 10

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Two examples of Erwitt's self-explanatory photography

Erwitt

Continued from page 8

there's some real money riding on a film. It's not like going out with your camera and taking some snaps; when you do that, you don't risk quite as much. If you make a book and it doesn't sell as an entity, you can always sell pieces of it, or individual photos. But with film it's much harder to carve out pieces for yourself."

Erwitt has just finished work on a new film, an hour-long documentary on the modeling profession, entitled *Beautiful Baby Girl*. He grades this film a C-plus, "about par for the course. It could've been better, more personal, . . . a little more what I had in mind. Ultimately, the clients have you by the short hair on these things."

He is happier with a film he made about eight years ago, called *Beauty Knows No Pain*, in which he had less client pressure. That that film, which was partially financed with his own money, received much praise is no doubt linked to Erwitt's greater autonomy in making it. "I don't know any, save the biggest filmmakers, who can do exactly what they want; there is just too much money involved." Some of Erwitt's other films include *Red, White & Bluegrass*, a film about hillbilly singers in North Carolina, and a profile of film director Arthur Penn.

In both a personal and a professional way, Erwitt has long been concerned with standards and equity in the field. While president of Magnum, several years ago, he championed the cause of the photographer's sole ownership of his/her materials by wearing an oversized button proclaiming "*Auctoris Ius Sacrosanctum.*" To the art directors and editors whose Latin is weak, that means copyright is sacred, as Erwitt would be only too glad to explain. Fully aware of the dilemma many photographers and filmmakers face, that of needing to find or satisfy a market, Erwitt recently prefaced a magazine spread by a young photographer with these words: "I think (he) will survive and prosper photographically. Because he knows the difference between making pictures and making a living." During our talk he expanded this thought.

"A lot of people equate publication and success with ability and talent. The two things could have some connection, but generally there's none whatever. When they do, it's wonderful, but one shouldn't confuse success with ability. There are lots of truly talented underrated photographers; but even sadder, there are a lot of wealthy and successful photographers who bask in the light of all that success and money can bring and who aren't worth anything as photographers — they're just businessmen, reliable hacks, and I'm afraid that's most of it."

The discussion spread to the sale of his prints, both as stock materials and, individually, as "works of art." The latter comes as a great surprise to Erwitt — "I never expected it, though it's very welcome," he says. "But even here you can see fraud in it."

When told that less-than-perfect Robert Frank prints were selling in a Boston gallery for $1200 to $2000, he smiled. "Well, take those perfectly dreadful Swiss postcards of Ansel Adams's, for instance. I find his work to be totally uninteresting, total mediocrity. If his stuff is selling for $20,000 and Frank, a true artist, is selling for $2000, well . . . . The reverse should be true; the good guys should win more often."

There. I've done it. I've actually gone this far with this piece without mentioning Elliott Erwitt and dogs in the same sentence. No mean feat considering they have provided Erwitt with his favorite subject for the past 30 years. He doesn't have any dogs ("They're harder than people to have around") but does keep a stuffed dog (I forget to ask what kind) in his closet, in case of emergencies. I won't go into the rest of our discussion about dogs. Suffice it to say that Erwitt was quick to correct me when I referred to the jumping pooch in one of his photos as a Pekinese. "That's a Yorkie," he told me somewhat indignantly. And so I make my apologies. Any man who barks at dogs can't be all bad.

The final scenario, then, comes later in the afternoon at his home, an apartment overlooking Central Park. Charlie Harbutt has come around to collect some prints for an exhibition. He and Erwitt are talking about another photographer, a colleague who specializes in aerial photography and who is about to undertake a new assignment. Harbutt is saying that this photographer has bought his own plane and outfitted it with an old-fashioned aerial camera, the type that allows you to fly and shoot pictures at the same time. Erwitt is exasperated. (Aerial photography is a pet peeve of his; he thinks it part of a preconceived magazine formula.) "What the hell is aerial photography?" Erwitt growls. "Is it like goldfish photography, or horseshoe photography, or what? Photography is photography, good photography is good photography, and that's all there is, I think."

"Look, Elliott," says Harbutt good-naturedly, "let him describe airplanes and you'll describe dogs, and everything will be okay." Erwitt just smiles, and shrugs his shoulders in resignation. It appears the good guys are winning. ●

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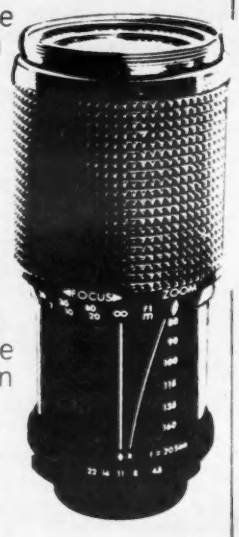

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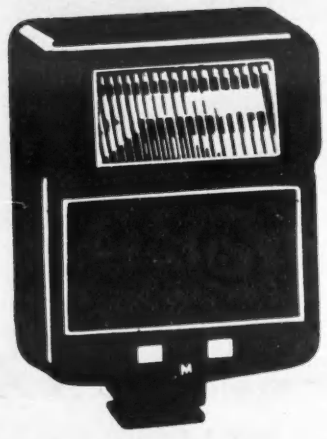

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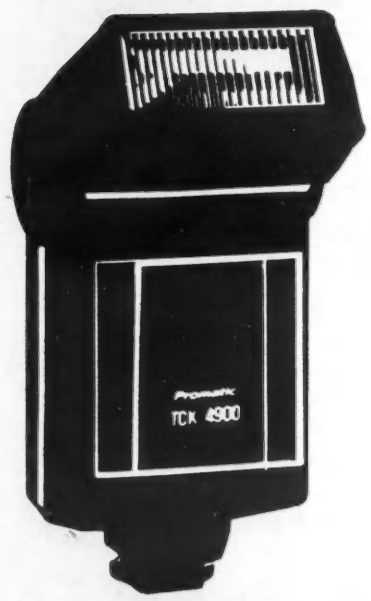

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Infrared

Continued from page 6

quate. It's a good idea to carry a changing bag in which to load infrared film when photographing on location.

Infrared films are also extrasensitive to scratching and smearing. Handle the film with care, on its edges only, with clean dry hands and short fingernails, in a dust-free environment.

Static electricity is also more of a problem with infrared film than with conventional films. Winding the film too rapidly inside the camera or onto developing reels can result in static-electricity sparks that actually expose the film, leaving jagged black lines on your negatives. Keep the winding actions slow and gentle to reduce the likelihood of static discharge.

In general, infrared films are exposed in the same way as conventional films. Set the Exposure Index, take a meter reading, set the appropriate f-stop and shutter speed, and shoot. However, just as the visual results of infrared film are variable, so is the exposure.

Light meters read only visible light, and infrared film, as we've said, is sensitive to both the visible and the invisible. Furthermore, the amount of infrared light in a subject varies widely with location, time of day, season, weather, haze, cloud cover, and other factors. In short, exposure is a problem.

Kodak suggests starting with the following Exposure Indexes when using its films with various filters (the use of filters with infrared film is necessary, and will be discussed later). Remember, these are only suggestions; you should make tests and bracket your exposures.

With Kodak filters numbered 25, 29, 70, or 89B (or their equivalents), daylight EI is 50, tungsten-light EI is 125. With filters numbered 87 or 88A, daylight EI is 25; tungsten-light EI is 64. Filter 87C requires a daylight EI of 10 and a tungsten-light EI of 25. With no filter, infrared films should be exposed at a daylight EI of 80 and a tungsten-light EI of 200. The differences between exposures for daylight and tungsten light are necessary because the two types of light contain different amounts of infrared light. A hand-held (rather than a through-the-lens) meter is recommended, for the sake of maximum accuracy.

You can be more sure of your exposure by using artificial light. A light source, whether flash or photoflood, provides a more constant output of infrared light than daylight, so a useful film speed can be determined by testing for a given source.

Variations in exposure cause significant visual differences. Overexposed negatives produce softer, more ethereal pictures; underexposed negatives print with a more conventional contrast.

Infrared light doesn't focus in the same plane as visible light, so an adjustment must be made. Most lenses for 35mm cameras have an infrared focusing mark on their distance scales. When using infrared films, you should first focus on the subject in a normal manner (say 10 feet), then turn the focusing ring so the distance you've set is opposite the red mark. You'll be refocusing as though your subject were closer to your camera. Run a test roll to determine the accuracy of the infrared focusing mark on your lenses. Wide-angle lenses in particular are difficult to fit accurately.

If your lens has no red markings, or if you're working quickly, focus in front of the subject a bit or at the part of the subject closest to the camera. Using a small aperture to increase depth of field will further reduce the chances for focusing error — even when you're using the red infrared marking on the lens.

A lens filter is almost always used in shooting infrared. Otherwise, little infrared quality will be evident in the negatives beyond the basic effect that skies will be darker and greens lighter than they would be with conventional films.

A medium-red filter (Kodak Wrattan No. 25) is usually recommended, but many other filters can be used. Since the filters affect the relative amounts of visible and invisible light exposing the film, each filter creates its own effects.

In general, the deeper the filter, the more pronounced the infrared effect. The reds and oranges are especially useful, but greens will also work. Commonly used for infrared are Nos. 15, 25, 29, 58, 70, 87, 87C. and 88A.

The problem with deep filters used with through-the-lens focusing is the difficulty of seeing well enough to focus. For example, an 87C filter is deep red; it works dramatically, but is opaque. It must be removed to allow framing and focusing the subject, then reattached to the lense. In general, a medium-red (No. 25) or a green (No. 58) are recommended because they are light enough to allow easy viewing and focusing.

The same light sources can be used with infrared as with conventional films, though the results may vary dramatically. As always, trial and error is the best approach.

As we've mentioned, sunlight provides changing amounts of infrared light, depending on season, weather, location, haze, cloud cover, time of day, and so forth. Artificial lights offer more predictable results.

Flash (especially electronic) light provides an excellent source of infrared illumination. A red filter or its equivalent must be used. You can put a No. 25 or similar filter on the camera lens and use the flash in the normal manner, basing your exposure on the Exposure Index recommended above; cover the flash head with a gelatin filter, such as a No. 87 (deep red), and use no lens filter; use special-order infrared flash bulbs without a filter on the camera lens; or use a special infrared flash unit (such as a Sunpak Nocto 400) that generates light at the peak of infrared sensitivity. Again, no lens filter is needed.

Using either the No. 87 filter or a special infrared flash provides an extra bonus. The flash light is virtually invisible. Photographs can be taken unobtrusively under very low light.

Any other light source, such as a photoflood, can provide infrared illumination as long as filtration is used. Lens filters are most practical, since large gelatin filters would be necessary to cover large light sources.

Infrared film is processed in the same manner as conventional film — with developer, stop bath, fixer, and wash. Several developer/time combinations are possible. Again, you should experiment, but most people prefer the times used for Tri-X: Kodak D-76 developer at 68 degrees Fahrenheit for 11 minutes (diluted one-to-one) or eight minutes (undiluted); Kodak HC-110 developer at 68 degrees Fahrenheit for six minutes (dilution B); and, for maximum contrast, Kodak D-19 developer at 68 degrees Fahrenheit for six minutes.

Small light leaks in a darkroom will affect infrared films more than they will conventional films. Be sure you're in a totally light-tight darkroom when loading infrared film onto developing reels or tray- (or tank-) processing the sheet film.

Furthermore, infrared roll films should be processed in closed stainless-steel tanks. Plastic tanks and open steel tanks may leak infrared light, causing the film to fog.

Infrared negatives are especially susceptible to curls (particularly in cold weather), scratches, and fingerprints. A glass negative carrier is useful — almost required — with negatives larger than 35mm. Put a weight on the negatives (protected by envelopes, of course) between uses to encourage flattening. Again, handle the negatives with extreme care, or you'll find yourself facing a major retouching job.

Color infrared

Color infrared film acts like black-and-white infrared film in many ways. Infrared color is "false color." As with black-and-white, the result is different from what the eye orginally saw. After all, the "colors" on the infrared light that registers on the film are invisible.

Conventional color films have three emulsion layers — blue, green, and red. Color infrared film also has three layers — infrared, green, and red. As a rule, infrared light is rendered as red in the final image, and the combination of infrared and visible light creates varying color changes. For example, on an average day, color infrared film shot through a No. 12 filter registers healthy green grass as red or magenta; diseased foliage becomes green or blue; red paint turns yellow; and black material becomes maroon.

The professional uses of color infrared are similar to those of black-and-white — medical, botanical, fashion, advertising, and so forth. The added bonus of color rendition makes it especially useful.

Kodak Ektachrome Infrared is a daylight, reversal film. It is available in 35mm, 20-exposure cartridges, and in 16mm movie film. A reasonably obscure film, you may have to special-order it from Kodak's Professional Products Division. Color infrared film is especially sensitive to heat, humidity, and light. Adverse conditions can cause a reduction of infrared sensitivity, resulting in changes of color balance, film speed, and/or contrast. Refrigerate the unexposed film until you use it, and the undeveloped film until you process it.

Rate color infrared film at EI 100 (with the recommended No. 12 filter), but as with black-and-white, a definitive film speed is unavailable because light meters cannot accurately read infrared light. Take the rating as a guide to be tested and bracketed around.

As with most color-transparency films, exposure is especially critical. The latitude for error of the film is only about half an f-stop.

Reciprocity failure (the inability of a film to register at its rated speed for long exposures) occurs with color infrared film beginning at one-tenth of a second. To correct for failure, increase exposure by one stop and use an additional filter on the camera lens (No. CC20B). The extra exposure includes the filter factor. Exposures longer than one second are not recommended with this film.

Color infrared film requires no focus adjustment. With black-and-white film, infrared light is dominant; relatively little visible light is recorded. Therefore, the focus difference is more important than it is with color film, where visible light dominates. For sharpness, focus the camera lens normally, as you would with any conventional film.

For maximum color accuracy, a No. 12 (yellow) filter must be used on the camera lens when exposing color infrared film to daylight or to electronic flash light. The yellow absorbs blue and violet light from the subject, thereby providing maximum infrared rendition.

Other yellow filters will work, though they'll provide less-accurate color than a No. 12. The likely possibilities are No. 8 (yellow), No. 15 (deep yellow), and No. 22 (yellow-organge).

With tungsten light, additional filtration is required. Use either 3200- or 3400-degree Kelvin light, along with a No. 12 filter and a color-compensating filter, Kodak CC50C-2.

If no filter is used, the results are colder or more purple. For example, green vegetation might appear red with a yellow filter, but purple with no filter. The results can be interesting, but difficult to predict.

Outdated film and bad storage and/or processing conditions may produce off-color results. Also, since color infrared is a daylight film, any artificial light source (other than electronic flash, which is daylight-balanced) will cause inaccurate color. You can, however, correct for such variations with the use of Kodak Color-Compensating filters. Further, these filters can be used to create deliberate color shifts away from normal. To turn a green to a magenta, use a cyan color-compensating filter; yellow to blue, use a cyan-2; cyan to red, use blue; and blue to yellow, use magenta.

Color infrared is handled like any slide film for processing and printing. Use the Kodak E-4 or EA-5 processing kits, or send the film to Kodak, or a custom lab.

Follow the same handling recommendations as for black-and-white infrared. Develop in total darkness with stainless-steel tanks, handling the film with great care to avoid scratches and smudges. The processed slides can be made into prints by any of the methods used to print from transparencies. ●

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Overriding considerations

Is picture-perfect so important?

by Clif Garboden

Photography has changed over the past decade and a half. In 1965, a year or two after I first used an SLR, there were four types of common photographers in the world. There were first the old pros. We always pictured them as stout middle-aged men in fedoras; they toted equipment contemporary to their early professional success — 4x5 view cameras with outsized flash attachments, twin-lens reflex boxes, or 2¼x2¼ blunderbusses for when they had to work fast. Some of the old pros found more interesting things to photograph than others did, but basically all their prints looked the same because they were all taken at the same flash exposure from more or less the same angle. What their gear didn't lack in flexibility the users lacked in technical imagination.

They were followed, chronologically, by a contingent of new pros, who disdained the limitations of what they thought of as old-hat hack equipment in favor of 35mm systems. Thirty-fevemm cameras were certainly easier to use (lighter to carry, faster to focus, more flexible in terms of lenses and frame capacity), but their very nature required one to *use* them. Though shutter-speed, aperture, and focus controls were streamlined, a 35mm user found himself adjusting them constantly, and as a result, the new pros become very familiar with how photography's variables worked. Their enforced education provided the impetus for their rediscovering a lot of things about photography that the old pros had lost for the sake of convenience.

Behind the new pros came the hobbyists, a new crop of amateurs who, because of the 35mm wave, could afford to play with professional-quality camera and darkroom equipment. This group, rampant at high schools and colleges in the mid-to-late '60s, idolized the new pros and were downright iconoclastic regarding the old. They experimented, and imitated, and evolved an almost revolutionary visual vocabulary that aspired to champion the cause of art. Lest I attribute to this 35mm army messianic qualities it doesn't deserve, I should point out that many of these photographers wasted a lot of 35mm film. Though they operated their cameras well, much of what the hobbyists photographed was simply not very interesting. Far too many came to fester in the safety of rocks-and-trees photography, and remain there to this day, perfecting something that nobody wants to look at.

Whatever silvered posterity followed, this group's enthusiasm certainly had positive effects on the industry. Films became faster, 35mm cameras were perfected and redesigned to have even more features and more flexibility. Film (especially Tri-X) and printing-paper sales boomed. Technologies and techniques that had been being developed slowly since the '30s flowered and were rushed into the market. Photography was popular as it had never been, and more people were getting better results for less money and effort than the industry had even dared to hope.

But not everybody; which brings us to the fourth group — the rank amateurs. These were the people, young and old, whom technology forgot. They were snapshooters, and they used old roll-film snapshot cameras left over from the early '50s or new streamlined snapshot cameras, mostly made by Kodak. This was the real "consumer market"; its numbers far outreached those of the other three groups combined. Compared with the pictures produced by the new hobbyists, the results of these snapshot efforts were pathetic.

The manufacturers, sensing they had left a large part of their market behind, and suspecting that the non-serious photographer was indeed interested in sharper pictures, responded in two ways. One was the refinement of the snapshot camera, evidenced today by all the 110 cartridge-format SLRs. The other was the democratization of professional-quality 35mm equipment. I'm sure it didn't take a very extensive marketing survey to determine that what most snapshooters feared about better cameras were dials and numbers. Being occasional users and lacking the passion for control shared by more serious photographers, the snapshooters had no confidence in their ability to determine and set exposures or to focus accurately. To them, the 35mm SLR, even with its revolutionary virtues of letting users meter and focus manually while looking through the lens itself, was an intimidating cluster of details.

Coincidental with this hole in the market was the development of sophisticated miniature electronic circuitry, which allowed the camera makers to make the basic control functions of operation automatic. Cameras have changed drastically since the late '60s, but mostly in the direction of cameras that do things *for* you.

Today, most popular 35mm cameras ask only that you choose an aperture or a shutter speed (whether or not you have a reason for choosing the one you do is in most cases unimportant), and it will make the other appropriate choice for you, in theory guaranteeing that you'll always get the proper exposure. Manufacturers are even flirting with automatic-focusing controls, and Polaroid has incorporated a sonar-type auto-focus system into its most popular snapshot cameras already. All you have to do is point and shoot — that's been the goal of mass-marketers in photo equipment for years. It was the boast of the Brownie Starflash and the early inexpensive Polaroid cameras (and now some SX-70 models) and, for too many working pros, the prime virtue of the 4x5 press camera. Now it's becoming the watchword for 35mm cameras.

In fairness, automatic-aperture control does benefit the professionals — especially news photographers, who don't miss the danger of losing the Pulitzer because they had to stop shooting and readjust their camera when the light changed. But for the pro, automatic functions are a convenience with specific applications. They know how and when to override what the camera circuits think is best. Amateurs and serious beginning hobbyists, on the other hand, are likely to depend on and defer to the automatic camera's decision-making prowess.

I wouldn't want to stop progress. And I don't resent in the least that snapshooters are being offered the means to succeed without fully understanding how their cameras work. Photography is, after all, not meant to be an end in itself, and the craft of making a simple exposure has too long been the dividing line between good and bad photography. What's important is what you photograph. It may be important to you, it may be important to world peace; no matter which. Picture-taking is a means of recording the present for the future, of communication, and of personal expression. One of those should be worth something to everybody.

If I had my way, though, I'd take the whole photo business back a few years for the sake of tomorrow's serious hobbyists. Being a veteran of the new amateurs of the '60s, I stand forever convinced that what a picture is *of* is somehow related to how it is taken. The old school and the new school share a basic belief that there is such a thing as one "proper" exposure. This, of course, encourages one's faith in photo equipment that sets exposures for the user, and promotes the notion that shutter speeds and f-stops are technicalities best dispensed with efficiently.

What I fear is that not having to deal with the dull details of exposure deprives photographers of what I consider to be an important dimension to photography — especially black-and-white photography. In theory, a perfectly exposed ("flawless") print neutralizes the role of the photographer and photographic process. In fact, the idea of a perfectly executed process's intruding on differing subjects — garage mechanics, ballet rehearsals, landscapes, portraits — does nothing if it doesn't *emphasize* that a photographer and a camera and an unvarying process were part of the scene in the picture. Lighting, used appropriately, can make a photograph more interesting primarily because it effectively adds to the scene and detracts from the standardized effect of the photo process. You wouldn't light a scene in a garage the same way you would a dance portrait.

If this is true, then it is also true that other qualities of the medium can be manipulated to enhance a picture. Grain, contrast, highlights, depth of field, all the things that perfect-print photography seeks to standardize can be as effective in drawing the viewer into the scene, and making him understand what it was like to be there, as the most sophisticated lighting techniques can.

Showing something in black-and-white is an abstraction unto itself. Using the technical qualities of black-and-white photography to enhance the abstraction and make the finished print an impression as well as a record is not only valid, it's essential. Automatic-exposure controls simplify photography, and that has its virtues, but I would hate to see amateur photographers trapped by well-intended convenience, and hope that everyone learns to override the new cameras' intelligence to suit what is being shot. Microprocessors are smart, but they can't tell the difference between a sunset and a forest fire. ●

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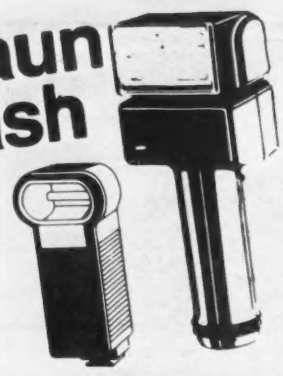

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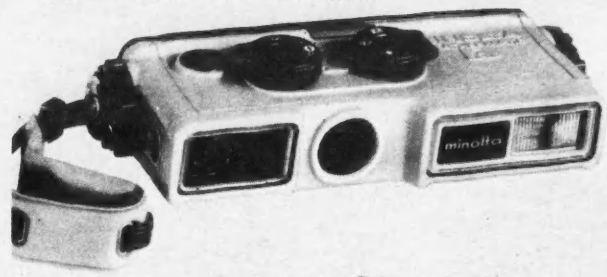
New products

Minolta's watertight 110

The Weathermatic-A from Minolta is said to be the world's first watertight pocket camera. It weighs 12½ ounces, and is sealed against water, dirt, dust and sand in a highly visible yellow plastic housing that even floats. Large control knobs allow operation even when you're wearing gloves, and the camera is designed to function at depths of more than 16 feet.

The f3.5 26mm lens can focus as close as three feet, and features zone focusing. The shutter is fixed at a fast 1/200 second, and the camera also has a built-in electronic flash. One AA battery powers the whole unit. The flash unit, when powered by a nickel-cadmium cell, takes approximately six seconds to recycle.

The Weathermatic-A is priced at about $160. An optional sportsfinder is available.



Rolleiflex SLX

The Rolleiflex SLX, which until recently was available in the US on a strictly limited basis, is an automatic, shutter-priority SLR camera that uses the 2¼x2¼ professional film format. The camera comes equipped with an 80mm f2.8 lens, but six other lenses are available, up to a 350mm Zeiss telephoto. All of the lenses have electronic couplings to the camera body.

The SLX features electronic control for all functions, and has a built-in motor drive that lets you shoot sequences as fast as three shots every two seconds.

The shutter speed is adjustable from 1/500 to 30 seconds, and film rated from ASA 25 to 6400 can be used.

Available options include two lens hoods, seven filters, soft-focus lenses, pistol grip, and tripod adapter.

Retail price for the basic SLX is approximately $2400.

Enlarging timer

The Omega Division of Berkey Photo has a new enlarging timer, the model CT-20, that incorporates some sophisticated electronic technology. Providing two highly accurate timing ranges covering 0.1 to 99 seconds, the CT-20 also beeps every second during the timing cycles.

The timer has luminous numerals and function indicators, and is capable of handling a 300-watt enlarger, as well as a 100-watt safe light. An optional footswitch is available. Price is about $70.

Double-powered compact

The new 35F-M 35mm SLR from Chinon weighs less than 16 ounces, and takes up less than 34 cubic inches, but it incorporates some very sophisticated features.

The camera has built-in electronic flash, motorized film wind, flash and exposure-warning LEDs in the viewfinder, and audible signals indicating end of film and low battery. It also features an f2.8 38mm lens with zone focusing.

The main power system takes care of the film advance mechanism, the flash, shutter, and warning circuits, and it is fed by two AA batteries. The exposure meter has its own 1.35-volt mercury cell.

The 35F-M is priced at about $170.

Medium-format system

The Bronica-ETR system provides 4.5-by-6-cm photography with a large variety of options usually found only in 35mm systems. Two SLR camera bodies, the ETR-S and ETR-C, form the basis of the system. The ETR-S will accept instant-change magazines for 120, 220, 70mm, or Polaroid film, while the ETR-C uses preloadable film inserts for the 120 and 220 films.

Viewfinders available include an automatic-exposure model, with aperture priority and speeds from 1/500 to eight seconds, a rotary model for tripod and stand use, a prism finder, a waist-level finder, a sports finder, and a versatile Multi-Scope.

Lenses, each of which includes its own shutter and time-exposure control, include models from 50mm f2.8 to 250mm f5.6 telephoto, as well as two zoom lenses, and a tiltable model for architectural work. Also available is a 2X teleconverter that can provide as much as 400mm focal length in hand-held use.

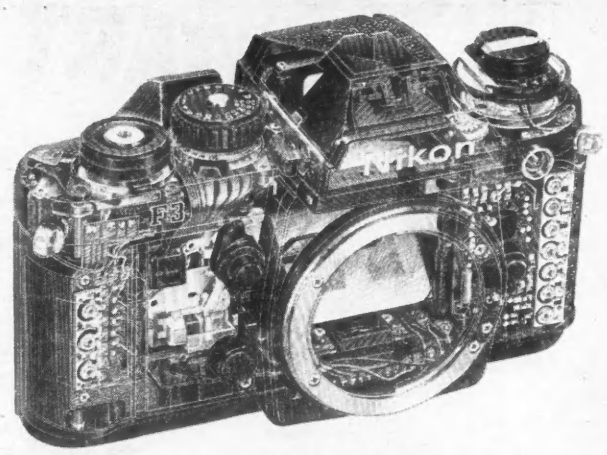
Four different focusing screens are available, as are a grip for extrafast film advance, motor drive, extension tubes, bellows, and tripod mounts.

Auto SLR from Bell & Howell-Mamiya

The Mamiya ZE 35mm camera is the first product from the Bell & Howell-Mamiya Company since it was taken over late last year by the Japanese firm of J. Osawa & Co. The new camera uses state-of-the-art electronics, and is available with a wide range of accessories.

The automated exposure system of the ZE gives priority to the aperture setting, and an LED display in the viewfinder indicates the shutter speed being automatically set. Other LEDs indicate over and underexposure, low batteries, and shutter speeds too slow for normal camera handling. The exposure system is lockable to allow for changing backlighting conditions, and the lens itself features a depth-of-field scale for proper focusing.

Accessories include motorized film drive that allows shots as fast as two per second, electronic flash, filters, diopeter correctors, magnifiers, bellows, and stands. Lenses available for the ZE range from 28mm to 200mm, as well as an 80-to-200mm zoom.



Nikon F3

The third generation in Nikon's F series of 35mm SLR cameras features an aluminum die-cast body, making the F3, at 24 ounces, 20 percent lighter than its predecessor. It also has a new metering sytem and several features incorporating the latest electronic technology.

The metering system is behind the mirror, and light passes to it through microscopic holes in the reflex mirror. The meter cell concentrates 80 percent of its sensitivity in the central 12mm area of the frame. Shutter speeds are controlled electronically and quartz-timed, and the viewfinder uses a Liquid Crystal Display to read out under- and overexposure, shutter speed, aperture, and a flash-ready signal. It is internally illuminated.

The F3 is available with a high-speed motor drive that will shoot at six frames per second, and it can accept any lenses made for previous Nikon cameras. The camera is equipped for easy multiple exposures.

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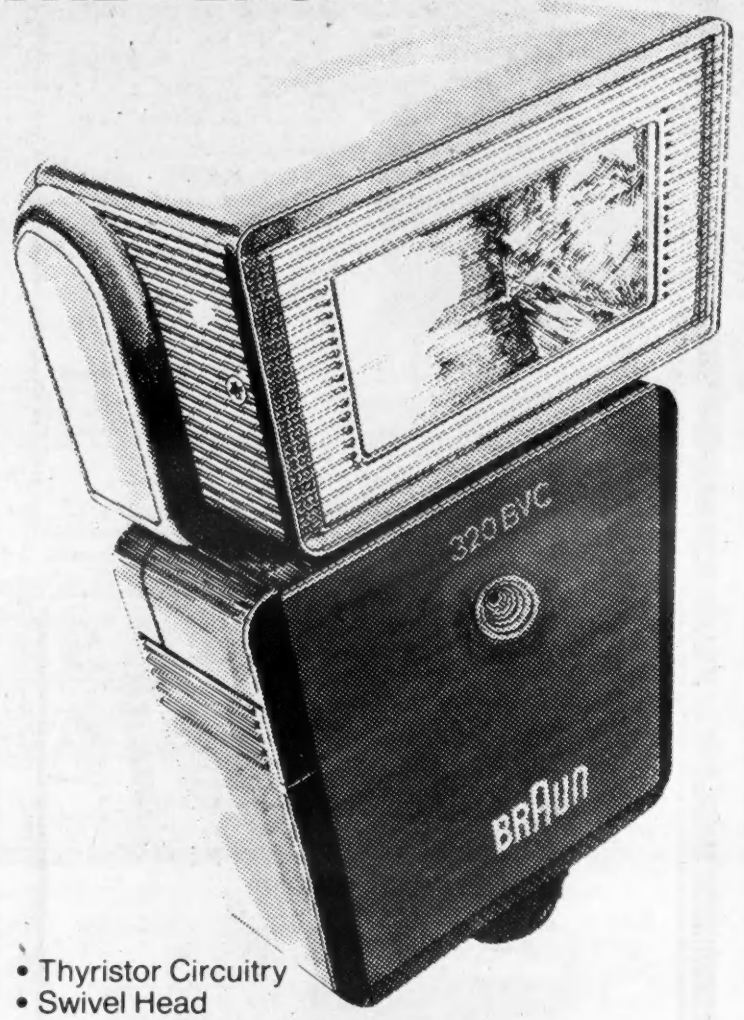

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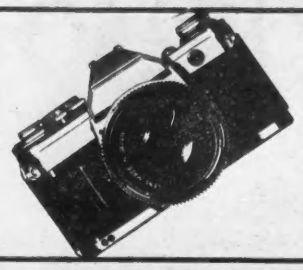

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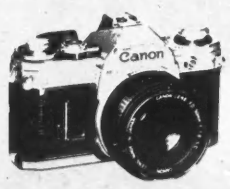

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New products

Konica automation

Konica has long devoted itself to the development of convenience features for 35mm SLR photography, introducing along the way the first automatic SLR, compact rangefinders and symbol-focus viewfinders, built-in electronic flash, and automatic focusing. The newest model, the FS-1, combines many of these features with a completely automated and motorized film transport.

The new transport loads the film automatically, advances it to start, and then advances the film after each frame is shot.

The FS-1 also incorporates electronically integrated daylight and flash-exposure systems.

Fuji's new SLRs

Fuji Photo Film has taken the unusual step of introducing, at one stroke, an entirely new line of SLR cameras and accessories. The new line is known as the Fujica "X" system, and it includes four basic models, the AX-5, AX-3, AX-1, and STX-1.

The top-of-the-line AX-5 has five automatic modes (aperture priority, shutter priority, programed, stopped-down, and electronic-flash), as well as manual operation. The exposure control is also linked to an electronic microprocessor, which is claimed to make under- or over-exposure impossible.

The Fujica "X" system also includes a large array of accessories. Three 55mm lenses, six accessory lenses up to 200 mm, and three zoom lenses are being offered. Bellows, rails, and stands are available for copying motion-picture frames or slides or photomicroscopy. There are also diopter correction lenses, extension tubes, an auto winder, a device that lets you write on the film with a light pen, and an extremely versatile flash unit, called the Auto Strobo 300X, all of which are completely compatible with all of the bodies in the line.

Cokin filter system

More than 75 special-purpose filters, masks, frames, and lens attachments make up the new Cokin Creative Filter System. The opticals in the system are made from a plastic developed in 1940 and trademarked as "CR-39." The use of this material makes these lenses and filters scratch-, stress-, and solvent-resistant, and also puts them in a reasonable price range. CR-39 is said to approximate closely the optical qualities of lens-grade glass.

The plastic has historically been used in eyeglasses, airplanes, and darkroom printing filters; this new system marks its first appearance in camera accessories. The filter system was designed by French photographer Jean Coquin, and can be used with all 35mm SLR cameras.

Special holders, which are part of the system, adapt to any size lenses, hold the filters in place when the camera is turned, and allow the use of multiple filters.

Prices start at $7.50 for simple color filters, and range up to $65 for a multi-image prism. The system, which is marketed by Minolta, should be expanded in the near future.

Elmo sound movies

Elmo Manufacturing Co. of New Hyde Park, New York, is offering three new Super-8 sound movie cameras designed to take either 200- or 50-foot loads. The new models, weighing in at 2.8 pounds without batteries, are said to be the lightest in their class, and are about 30 percent smaller than comparable cameras.

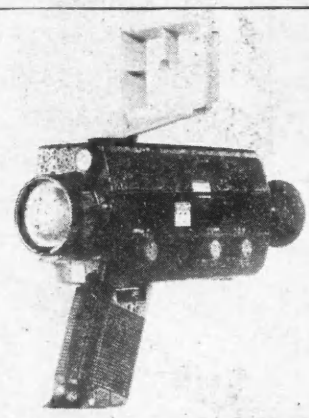
The 230S-XL features an f1.2 lens with 10.5-to-26.5mm zoom capability, while the 240S-XL has an 8.5-to-34mm zoom, and the 260S-XL has an 8-to-48mm zoom on an f1.4 lens.

All three models have audio amplifiers with automatic level controls and manual fade. The cameras all have defeatable fully automatic through-the-lens metering, and electronic finder systems that indicate aperture, exposure, sound on, and film end. They automatically adjust for all film speeds from ASA 25 to 160. Also featured are film counters calibrated for both 50- and 200-foot magazines, and zone focusing. Prices range from about $380 to $600.

Underwater movie camera

The first Super-8 underwater/weatherproof camera has been developed by the Austrian firm Eumig. Dubbed the Nautica, the new model has only one opening — for loading a 50-foot film cartridge. The camera, it is claimed, is impervious to mud, salt, snow, and chlorinated water, and can withstand pressure of 2.5 tons per square inch, which is about what is encountered 130 feet below the ocean surface.

The Nautica requires no preparation for underwater use besides lubrication of the film-compartment seal. It features automatic exposure control, plus-one f-stop backlight compensation, through-the-lens metering and focusing, and an f1.9 9-to-300-mm zoom lens. An optional diving package includes an underwater movie light, stabilizers, sports finder, and a safety buoy. Suggested retail price is $470.



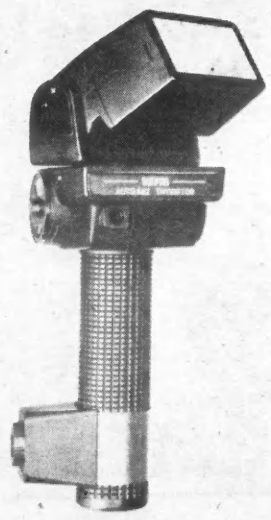
Sunpak flash system

The Sunpak Auto 522 Thyristor Flash sytem gives all electronic SLR cameras complete electronic-flash compatibility and remote-control capability. The Auto 522 has dedicated remote sensors that connect to the camera and automatically set lens opening and shutter speed, while operating the camera's signals and indicators. They also allow flash focusing up to 98 feet. The unit has an adjustable sensor angle for normal or telephoto lenses, and it can be rotated 330 degrees horizontally and 90 degrees vertically for bounce operation.

The flash sytem features a backlit control panel that provides mode and readiness information. Automatic operation is provided over a continuously variable range of four f-stops, with manual control over seven f-stops.

An "MD" circuit synchronizes the flash with motor-drive cameras, and can operate as fast as three frames per second.

Optional extras include a wide range of filters, zoom and telephoto focusers, and battery packs.



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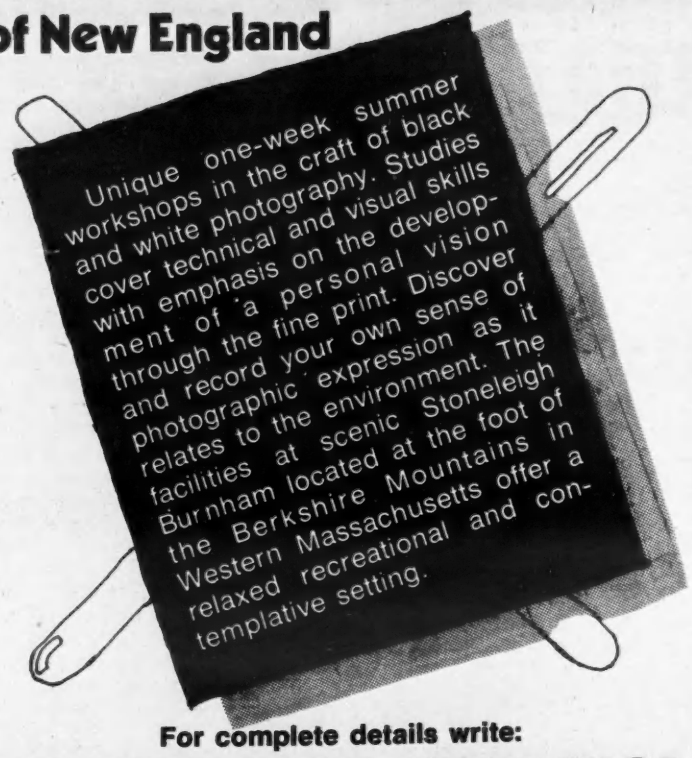
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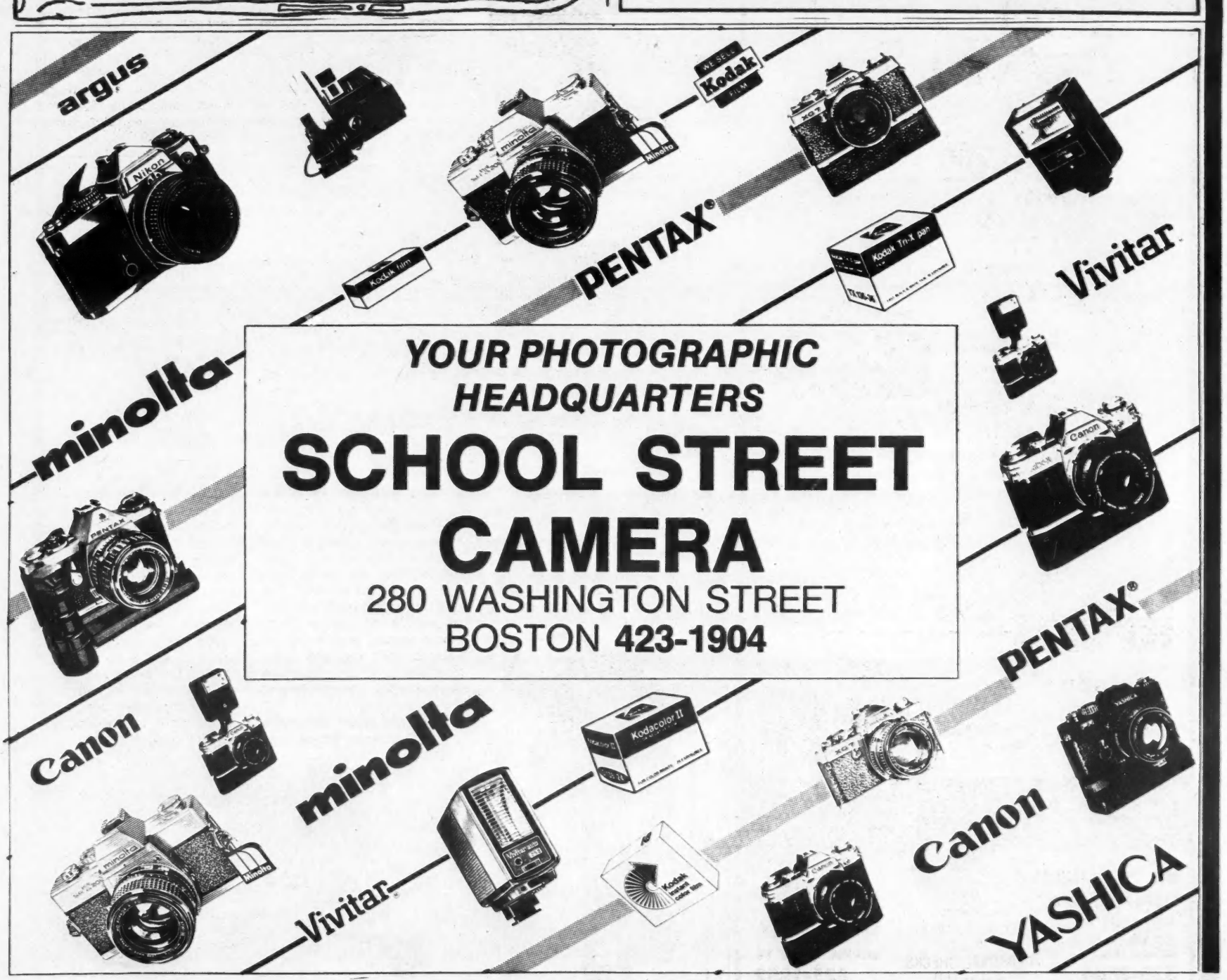

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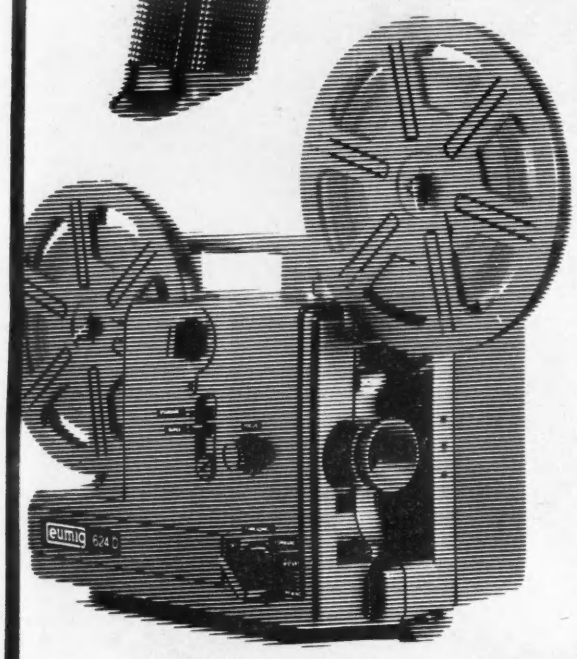

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